



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



HALL FURNITURE—THIRD ARTICLE.

I SHOW in my contribution on Hall Furniture this month (sketch No. 14), a design for the side of a hall in a middle-class house where the hall or passage is of narrow dimensions, say from seven to ten feet wide. The principal piece of furniture displayed in this sketch is the indispensable hat and umbrella stand, placed in a shallow recess, about six or nine inches deep, in the wall.

The interior of the lower part or cupboard of the hat stand, is intended to be fitted up with shelves to hold traveling rugs, etc., and a place at the

vented by Mr. Walton, of Sunbury, and is a mixture of linseed oil and fibre rolled on to a fabric the design of which is stamped in relief by machinery. It is an admirable, decorative substance, the ornamentation coming out with great sharpness. The appearance in plain colors is very good, but some of the patterns when finished in bronze colors have the appearance of old stamped leather.

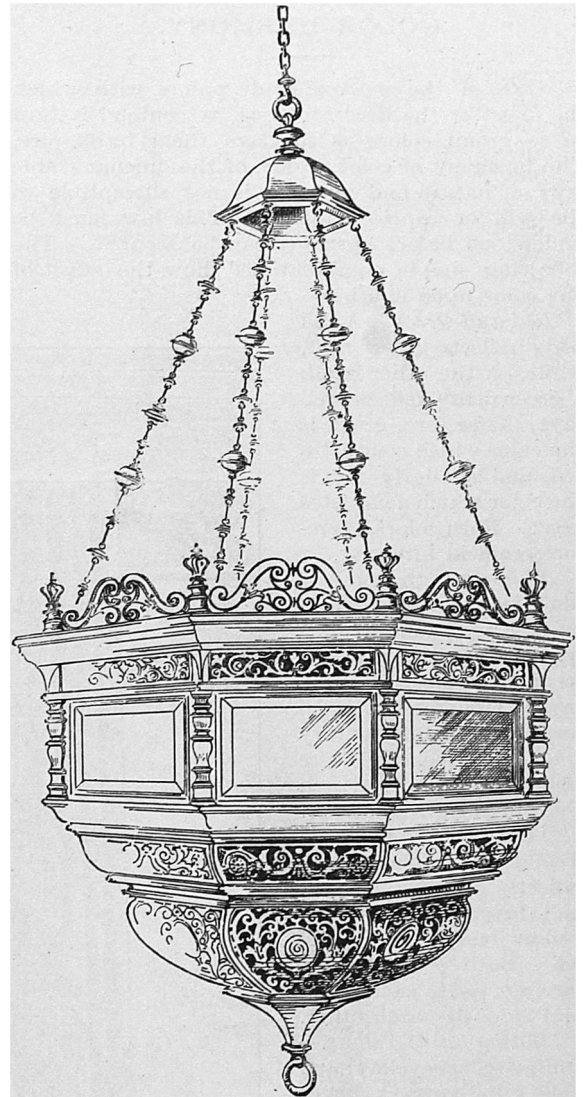
The plain surface above the dado is suggested to be painted or distempered a yellowish green, and the ceiling colored a pale lemon yellow, the cornice and moldings of the ceiling picked out with an orange red, or saffron. A little stencil ornament could be used here with advantage. The whole appearance of the colored decorations above the dado should have a quiet and subdued effect in contrast to the rich red of the mahogany furniture, the paneling and the bronzed decorative filling in of the dado panels.

In my first article I spoke about having a screen to shut off the entrance hall or lobby from the inner hall, sketch No. 15, is a design for a screen to fit in an arched opening dividing off the entrance lobby.

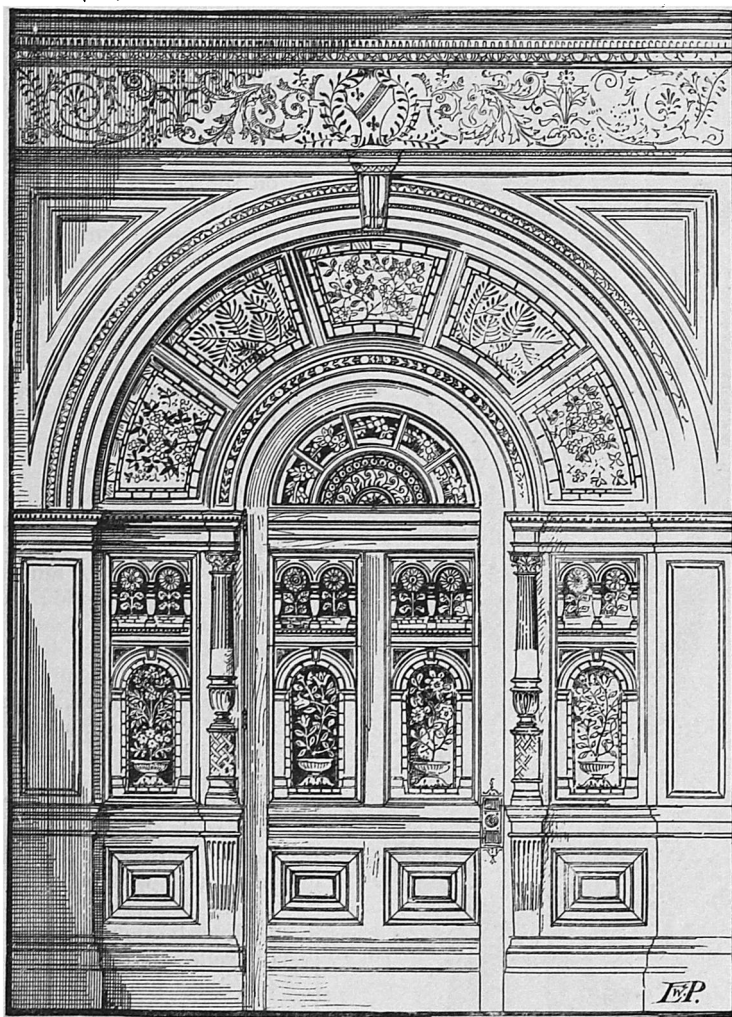
The screen is of course executed in wood and the panels filled in and glazed with hand painted and leaded glass, the upper or circular portion of the glass work to be executed in a lighter tone than the stained glass work in the door, and the lower panels each side of door.

In sketch No. 16, I give a specimen of a hall lamp suspended from the ceiling by a chain to be pulled up and down at pleasure. It is hexagonal in shape, and it is proposed to be executed in sheet brass, the molding, etc., is to be blocked out according to the design, and the whole of the ornamentation is to be perforated or cut out of the brass. The six centre panels are glazed with clear beveled glass. I have designed this lamp for oil, but it could be easily adapted for gas or the electric light.

A GOOD style of doing the woodwork of a dining room is to paint it in low-toned colors—that is, dark neutral tints of golden browns, bronze greens, olive and brown, with stencil ornaments on the panels, either in black and gold, or in monotonous—tones of the same color, either lighter or darker than the ground. The darker colors stencil best, as it is always difficult to get a solid body of color in stenciling a light color on a darker one. If the panel is of a warm yellow brown, the line or ornament may be deep blue or black. If the ground color is chocolate, light blue or pea-green lines may be used. If the ground be maroon, deep blue or black. If the ground be maroon, deep blue or warm green lines will harmonize. There are, of course, many other combinations of color which would be appropriate and harmonious, too numer-



ous to be mentioned here. In using the above style of decoration we would caution the tyro against sundry errors he may see, and which errors cannot be too strongly condemned; the first of which is the practice of putting ornaments on the sides of a door next the molding. What it is done for we have no conception, but we do know it is bad in practice, and tends to destroy the structural features of the door, and never in any case does it add any beauty to it. Another prevalent error is to paint broad heavy moldings on door and architrave, some black, dark brown, blue or green. It is always better to paint a molding of the lightest color of two or three which may be used on the door. A molding to a panel should never be of a darker shade than the panel color, except in wood—such as ebony moldings to oak panels and stiles, etc. A molding may always be relieved, either by a line of gold or of light color, but with dark heavy moldings the result is always heaviness and consequent ugliness. Another fault we are apt to fall into is lininess or stripiness, if we may be allowed the term, and it is always well to avoid this, which can only be done by having perfect harmony of color. It does not follow, because green harmonizes with red, that any shade of green will harmonize with any shade of red. That is not so. Both require to be modified to suit each other before perfect harmony will follow.



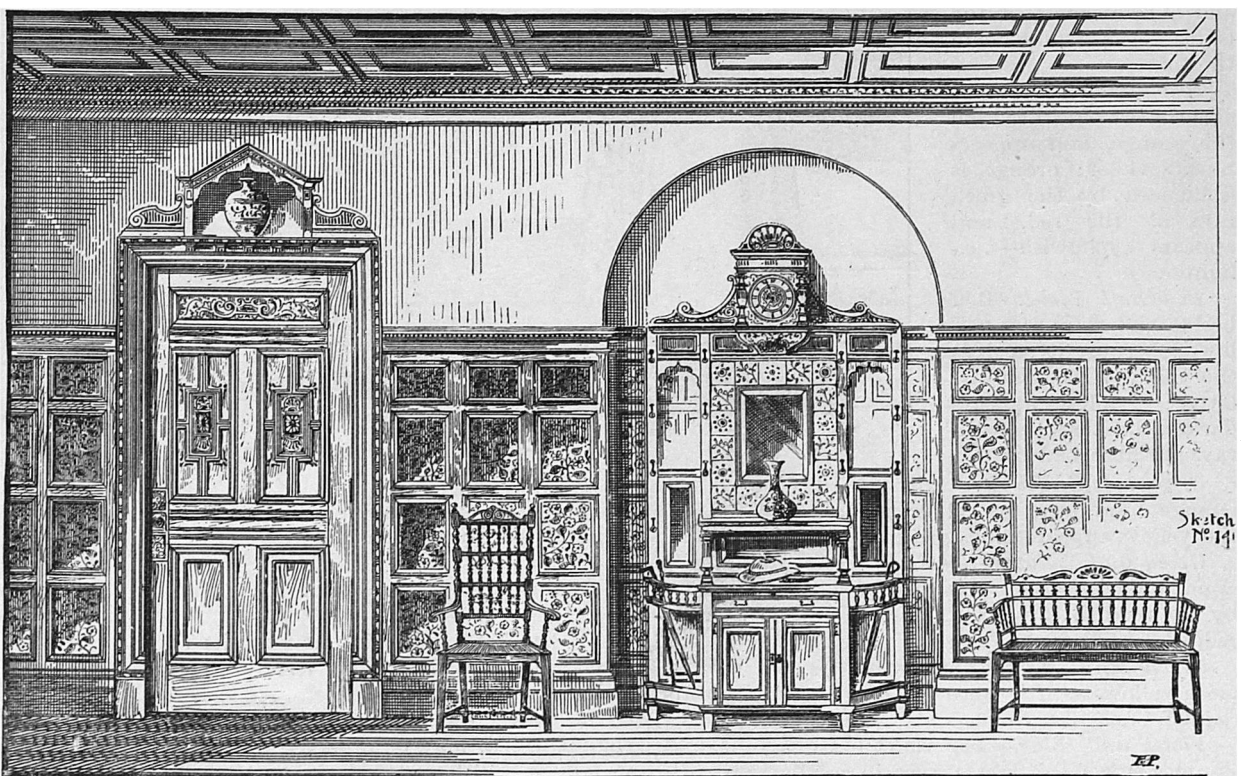
SKETCH No. 15

bottom should be provided for a roll of carpet which is at times requisite on such occasions as parties, etc., for laying down from the entrance door to the carriage steps. A drawer is conveniently placed above, to hold gloves, brushes, etc. Two external shelves range over this for table purposes with beveled glass mirrors each side; the centre mirror is set in a framework of hand painted tiles. A sufficient number of hat and coat pegs are shown each side, and the stand is surmounted by a clock, which is perhaps an unnecessary addition to a piece of furniture of this description, and might very well be omitted.

The hall is paneled with a dado six feet high, which I propose to be executed together with the door and furniture in mahogany, French polished.

If a high dado is satisfactory anywhere it certainly is in the hall, more especially where we have to deal with narrow proportions. By this arrangement we are able to reduce the apparently excessive height of the hall to somewhat better proportions.

My scheme of decoration is to keep the upper portion of the wall space as quiet as possible, but if we happen to be the fortunate possessors of old arms, armor, shields, etc., or objects of this description, the hall is "par excellence" the place for displaying them, and a very good decorative effect is at once obtained by arranging them on the upper portion of the wall surface. The panels of the dado might be plain mahogany, but I have indicated them covered with a material which is called in England "Muralis" or "Lincrusta-Walton," in-



Sketch No. 14